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carleton

winter
2007

Technology in flux

The cultural impact of the technology wave

■ Education on demand

■ Animated life

■ Virtually amazing

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8 UPFRONT

Education on demand

The impact that new media and technology have on education is enormous. Convenience and accessibility are obvious benefits. But there is also a downside: procrastination and sleep deprivation and the possibility that technology and new media may even inhibit higher learning.

By Bryan Mullan

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Technology in flux

The cultural impact of the technology wave has yet to be completely determined. One thing is certain – the scope of this shift will shape our relationship with culture, including everything from movies and music to museums and art galleries.

By James Hale

16 ALUMNI PROFILES

Animated life

The Ottawa International Animation Festival (OIAF) is more than one of North America's largest animation festivals. It is also the home away from home for a number of Carleton grads including, Chris Robinson, BAHons/94, the festival's artistic director, and his wife Kelly Neall, BAHons/94, the OIAF's managing director.

By Richard Martin

Don't be so negative

Digital photography has not only effected artists, but also museums. With over 15 years experience as a curator, Andrea Kunard, MA/97, assistant curator with the Canadian Museum of Contemporary Photography, has seen a lot of change in the world of photography.

By Erin Sweet

30 CLASS ACTS

Keep up with the news about Carleton alumni: Jennifer Ingham, BA/89, BAHons/92, was recognized as the Carleton University Alumni Association Volunteer of the Year; Industrial designers Ilesh Parmar, BID/03, and Anna de Medeiros, BID/06, show what design can do for innovative products; Paul Jasen, MA/05, looks to transcend world borders with music; plus more on alumni, reunions, careers, accomplishments, marriages and babies.

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EDITOR'S NOTE



Photo: Mike Pinder

My technological baptism took place sometime between the ages of six and eight. Though I didn't know it at the time, the beginning of my evolution from troglodyte to one who is technologically engaged can be pinpointed to a specific day. It all started when my parents bought a Commodore 64 (C64) computer. To call the C64 advanced technology now seems silly, but at the time it was a startling leap forward. We said goodbye to the typewriter and embraced a new word processing wonder...that also played video games!

Obviously, it is an understatement to say that computers have come a long way since those days. If technology continues to advance at the rate it does now, it may replace carbon dating as the most accurate way to determine someone's age. The only information the experts will need to know to determine my age will be that during my childhood my first computer was a C64, my music format of choice was the cassette tape, and rotary dial phones were just falling out of fashion. In contrast, think about what today's kids are growing up with: powerful laptop computers, mp3s, digital cameras and a bevy of cell phones and other portable communication devices.

As these technologies become an inherent part of life, our interaction with them becomes second nature and no longer a learned behaviour. With this comes a very important question: does technology make life better, worse, easier, harder, all of the above or none of the above?

Despite my reliance on these technologies, the luxury of hypocrisy is strong. I might be inclined to complain about the loss of personal interaction, the speed at which life moves and the increased stress brought on by technology. When my computer freezes I am at a loss and I can't remember the last time I talked to a bank teller. On the other hand, I have so much at my fingertips, I can stay connected to work, family and friends all of the time, and haven't had to talk to a bank teller in years. How can I complain about that?

The fields of art, culture and education are not immune to any shift in technology. That is what this issue of *Carleton University Magazine* looks at: how these fields have been affected by technology and new media; how technology has changed education; and how we are learning to interact with culture through new media. The impact is enormous, and how we deal with that is everyone's responsibility.

What is certain is that in time we will look back and laugh at what we figured to be ground-breaking technology, just as we chuckle at the C64 today. I suspect, however, we will still be struggling with the same questions and issues...unless of course we're talking about robots, teleportation and flying cars – for which I can see no downside whatsoever.

Kris Foster
Editor

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FROM THE TOP

I recently had the opportunity to make a general presentation to our Board of Governors on immediate priorities and possible new directions as we move forward. I would like to take this opportunity to share with you, our alumni, some of our progressive agenda.

At the outset, I feel that it is essential that we maintain the important principles that have guided our evolution and progress to date. First among these is our insistence on combining our outstanding research programs with a strong commitment to teaching. This commitment to teaching and research underlines the principle that our students have always been at the centre of all our academic and professional activities. We must also maintain the collegial and open consultative approach that is integral to our ideals and culture and that has served us well in arriving at important decisions. Finally, we must maintain our commitment to the wise and efficient stewardship of our infrastructure and financial resources.

For the immediate term, there are several objectives our university community must work towards. First, we must achieve the enrolment targets we set for all our undergraduate and graduate programs for fall 2007. Second, it is essential that we achieve positive results in our efforts to improve student success, student retention and student satisfaction. Third, we must make every effort to attract the finest academics, scholars and professionals to join Carleton University in our drive to hire new faculty.

At the December Senate meeting we approved a number of improvements to our academic programs, as well as new program options and courses that reflect positive and timely responses to changes taking place nationally and globally. These changes include courses in the humanities and social sciences, as well as courses in public policy and international affairs. Our full intention is to strengthen existing programs in all five faculties, at both the graduate and the undergraduate levels.

As we move forward we envision a number of exciting possibilities and opportunities to offer new interdisciplinary programs that build on our existing strengths and established track record. We are excited, in particular, by the on-going efforts and synergy among professors from different faculties and academic units to jointly develop programs on sustainable/renewable energy, infrastructure safety and security, sports administration, health sciences and biomedicine, to name a few.

I look forward to working with our entire university community to define and achieve our future goals and objectives, to chart promising new directions, and to launch exciting new programs.

Samy Mahmoud, MEng/71, PhD/75
President and Vice-Chancellor *pro tempore*
Carleton University



An important message from Gerard Buss

David W. Atkinson resigned from his position as Carleton University's president and vice-chancellor on November 20. In the best interests of the university the Board of Governors has accepted his resignation. The reasons for his resignation have not been made public.

The university's Board of Governors is initiating a national search for a new president. The alumni association has been a part of this selection process in the past, and hopes to participate in the selection of the next president.

Samy Mahmoud, the acting provost and vice-president (academic), has been appointed the acting president and vice-chancellor. Dr. Mahmoud, a Carleton graduate, has had a long and distinguished record of achievement in academic and senior administrative leadership at Carleton. We look forward to supporting him through this transition period, and we call upon all Carleton graduates to continue their remarkable support of our *alma mater* as we embrace our bright future.

~Gerard Buss, President, Carleton University Alumni Association



Banu Örmeci

CANADA RESEARCH CHAIR MAKING OUR WATER SAFE

Banu Örmeci, assistant professor, Civil and Environmental Engineering, has just been selected as the Canada Research Chair in Wastewater and Public Health Engineering at Carleton University. The appointment brings \$500,000 to Carleton and was part of the national announcement of new research chairs made in December. Örmeci will also receive an additional \$211,490 grant from the Canada Foundation for Innovation to be used for infrastructure. She started her new position on January 1, 2007.

"This new Canada Research Chair is a milestone for Carleton University that will help to further our capacity and excellent reputation in environmental engineering and sciences," says Feridun Hamdullahpur, acting provost and vice-president (academic). "Dr. Örmeci brings a wealth of expertise and energy to our campus and we are very excited about the work she and her graduate students will be undertaking. She is truly an asset to Carleton and Canada."

Safe and efficient wastewater treatment is among the most pressing issues for cities and towns across Canada. Wastewater contains pathogens, heavy metals, toxic substances, and a variety of chemicals, including synthetic and natural hormones. Örmeci's main research focus is the removal of these contaminants from wastewater and management of leftover residuals, also known as biosolids. "The recent realization that certain pathogens and

chemicals are not being removed by treatment plants, and the major risks associated with their discharge to the environment, has created an urgent need for this research," she says. "With this new funding, I will be able to do even more on this front and establish a multidisciplinary research program that will foster collaborations with researchers from various fields at Carleton and also at other universities. The research program that I am establishing at Carleton will help to protect the public health and the environment."

Örmeci joined the Department of Civil and Environmental Engineering in July 2005.

Carleton now has a total of 22 Canada Research Chairs. In addition, the university has five NSERC Research Chairs and three endowed chairs. For more information about the Canada Research Chairs program, please visit www.chairs.gc.ca.



Michael Urban

CARLETON STUDENT WINS 2007 RHODES SCHOLARSHIP

Michael Urban, a masters student with the Norman Paterson School of International Affairs (NPSIA) has just won a Rhodes Scholarship. He is the fourth known Carleton student to win this prestigious international scholarship.

"I am delighted that the Rhodes Committee has selected a NPSIA student, Michael Urban, for this award. He is a talented and accomplished student and extremely deserving of this prestigious Scholarship," says Fen Hampson, director of the Norman Paterson School of International Affairs who also has Urban in one of his classes. "He will make an exceptional student ambassador

from Canada and Carleton at Oxford. We expect great things from him!"

"We consider Michael to be an excellent candidate who exemplifies the qualities sought by the Trust," says Hedley Auld, secretary of the Manitoba Rhodes Scholarship Committee.

Urban was awarded a Prairie Rhodes Scholarship as he was born and raised in Winnipeg. He completed honours BAs in history and political science, and received an International Studies Certificate from Queen's. He chose to complete his master's degree at Carleton because "the program has an excellent name and also offers a more professional and policy-oriented approach to some of the issues I am interested in, while still maintaining a high quality academic standard. The program came highly recommended to me."

Carleton's previous Rhodes Scholarship recipients include Shona Brown, BEng/87, current senior vice-president, business operations for Google, Bernard Hibbitts, MA/81, who is currently a law professor at the University of Pittsburgh, and Boudewyn van Oort, BSc/61.

NEW DEAN OF GRADUATE STUDIES AND RESEARCH

John Shepherd, BA/70, BMus/72, has been appointed as the new dean of the Faculty of Graduate Studies and Research for a six-year term effective January 1, 2007. Prior to this appointment Shepherd was the associate dean of the Faculty of Graduate Studies and Research and chancellor's professor of music and sociology. He replaces Roger Blockley who held the position since 1997.

"The range and quality of our graduate programs has grown significantly in recent years," says Shepherd. "With our national capital advantage, I look forward to extending that range and establishing for Carleton a deserved reputation as one of Canada's premier graduate universities."

Shepherd's association with Carleton began in 1967 as a student. He did his doctoral work at the University of York (UK) in the sociology of music, and returned to Carleton in 1984 as an associate professor of music. He was promoted to professor in 1987, was elected a fellow of the Royal Society of Canada in 2000, and became a chancellor's professor in 2003. His research interests include the sociology of music and aesthetics of music, popular music studies and cultural theory.

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The "Take a Picture and Win!" contest encouraged alumni to drop by the Café and send us their favourite photos. Hundreds answered the call, entering photos from adventures in dozens of countries and every continent (save Antarctica). What a response!

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A WELL DESIGNED REUNION

I wanted to let you know that the School of Architecture's Class of 1996 held their 10-year reunion in Ottawa on the weekend of September 22-24, 2006. Alumni came from across Canada and from as far away as Dubai to take part in a weekend of activities, including a tour of the studios. Members from the classes of 1995 and 1997 also attended.

Lisa Neidrauer, BArch/97

LIFE AFTER RETIREMENT

Carleton University Retirees Association's inaugural meeting on October 20 was attended by about 40 former Carleton employees. Don Wiles, professor emeritus, Department of Chemistry, was elected the as the first president. The aim of the association is to help former Carleton employees keep in touch with each other, with their former employer and with other similar organizations. All former Carleton faculty and staff are eligible to join the association for an annual membership fee of \$25. Retirees are encouraged to come out and help shape the direction of the new organization.

For more information, please email retirees@carleton.ca or visit carleton.ca/retirees.

*David Holmes,
Secretary/Treasurer, Carleton University Retirees Association*

THE CHARLATAN ALUMNI GAIN OFFICIAL STATUS

The Carleton University Alumni Association (CUAA) welcomed its newest official alumni group, *The Charlatan*

affiliate under the presidency of Dan Blouin, BSc/02, in December 2006.

Over the past 62 years, thousands of Carleton alumni demonstrated an outstanding commitment to Carleton through their involvement with the student newspaper as editors, reporters, photographers and members of the board of directors. In cooperation with the current editor-in-chief of *The Charlatan* and the executive of the newly formed affiliate, CUAA will be compiling a database of former staff. Planned activities for this group include continuation of their annual workshop series, alumni vs. current staff softball game and engaging alumni in specific geographic regions, publishing years or editorial staffs.

If you or someone you know worked at *The Charlatan* or *The Carleton*, we want to hear from you! Register in the Carleton Café at carleton.ca/alumni and under Chapters, select *The Charlatan* Affiliate as your homepage. We hope to hear from you soon.

*Heather Theoret, BA/84
Alumni Coordinator, Chapters, Carleton University Alumni Association*

WELL DESERVED RECOGNITION

The fall 2006 issue of *Carleton's University Magazine* ran an article on the latest recipient of the A.D. Dunton Alumni Award – a most deserving Barbara Clark. Being part of the choral community in Ottawa it is hard not to be aware of the tremendous gift she has given to it. Barbara is demanding, articulate and so knowledgeable about choral music. I have worked with her on a number of occasions and can only say that she is one of the best in the

field. Well done Carleton Alumni on this one.

Gary King, MA/84

GREAT WORK

Just a short note to say that I think you are doing a great job as editor of the magazine. I was the first chair of the editorial advisory committee back in the late '80s and a past president of the alumni association.

Michael Makin, BJ/86



Michael Makin and Hillary Clinton at the inauguration of the 110th Congress.

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
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Education on demand



BY BRYAN MULLAN

As I sit listening to the classroom din echo throughout the lecture hall, a flood of memories comes back to me. It is just like I was back in 1996, sitting in those plastic chairs of the Bell Theatre, waiting for my professor to pontificate about the "social responsibility theory of the press" and other great works. Back then the internet was relatively new, e-mailing was all the rage, Discmans were ubiquitous and Much Music still had room in its schedule for music videos.

Fast-forward ten years, text messaging is all the rage, iPods are ubiquitous, and Much Music's schedule is jammed full of reality shows (there's even one about David Foster).

After graduating in 2000, I never thought I'd see myself back in the ivory tower, but here I am, ready to learn. Bob Burk, BScHons/80, MSc/82, PhD/91, associate professor, Department of Chemistry, enters the classroom and the "Killer Chem" course begins. I turn up the volume on my computer to get the full effect — this week we're talking about gas velocity, the mean free path, as well as effusion and diffusion. Okay, so I may be in over my head, but enrolment was free and easy; with the click of a button, I subscribed to the on-line weekly podcast of this first-year chemistry lecture.

People say going back to school is the most difficult decision you'll ever have to make, but for me charting the course was plain sailing. I could watch CHEM 1000 at any time, and

if I had a video-enabled iPod, I could watch it anywhere.

"Rich types of media are portable. You can watch them in your bed, in the bathroom and on the bus," says Patrick Lyons, BScHons/00, manager of Instructional Innovation at Carleton's Educational Development Centre.

Powerful, interactive, on-demand devices like BlackBerries and iPods ensure that primetime is all the time. The former can turn a three-in-the-morning bathroom break into a convenient spot to catch up on your e-mails and the latter can transform the bedroom into a cozy spot to watch your latest class lecture. Wonderfully convenient, but the new and improved gadgets and gizmos can lead to problems like pro-

{ Powerful, interactive, on-demand devices like BlackBerries and iPod's ensure that primetime is all the time. }

crastination and some say they inhibit higher learning.

So what exactly are "new media"? In 1998 the Canadian Radio-television and Telecommunications Commission (CRTC) described them thus:

"New media can be described as encompassing, singly or in combination, and whether interactive or not, services and products that make use of video, audio, graphics and alphanumeric text; and involving, along with other, more traditional means of distribution, digital delivery over

networks interconnected on a local or global scale." The term covers a broad spectrum of electronic vehicles including websites, blogs, e-mails and cell phones. Two recent "new media" mediums are podcasts and vodcasts.

"In current lingo, a podcast is audio only, but can be video. And a vodcast is a video-podcast. But of course they can both be played not only on an iPod, but on a Playstation portable or a computer, or some personal digital assistants (PDAs)," explains Carol Miles, director of the Educational Development Centre at Carleton.

Two of the "podfathers" who will go down in the annals of history for creating the world's first video podcast of a university course are Lyons and

Burk. Lyons and Burk came up with the idea shortly after Apple Inc. released their first video enabled iPod. They had the first 'cast up and running in November 2005.

"We ran it somewhat naively wondering who would actually watch this, thinking it would be primarily students in his course," says Lyons.

By tracking who was tuning in to the course, they realized students were in fact using the "new media" tool. But 10 times as many people were following along, not for a credit, but for the joy

Bob Burk, BScHons/80, MSc/82, PhD/91, associate professor, Department of Chemistry, (pictured right) along with Patrick Lyons, BScHons/00, manager of Instructional Innovation at Carleton's Educational Development Centre, created the first podcast of a university lecture in November 2005.



of "Killer Chem" with "Dr. Bob".

"Bob is an award-winning teacher and he is quite dynamic in the classroom. He was really able to hold and engage a global audience," says Lyons.

I'll say. I'm just under 40 minutes into my first lecture and I'm intrigued. Burk has explained diverse examples of diffusion — everything from enriching uranium for nuclear reactors, to the reason why we can smell the perfume of that old woman in the lobby hours after she's gone.

It's so convenient to be able to sit in the comfort of my own home and go to class at the same time. Despite this ease of access, Lyons says there has been no drop in actual classroom attendance.

"What we found is students would use the podcast as a review tool. After a lecture they would watch anywhere from 25 to 50 per cent of the lecture again."

The other great advantage was that if students missed a class, they could now watch it whenever and wherever they wanted to. Remember those days you used to enjoy staring out the window of the Number Seven as it chugged down Bank Street? Well, in the brave new world of podcasts and portable new media devices, there's no such thing as down time.

"Students can use an hour-long bus ride to review last week's lecture on their way into class," says Lyons.

But some say, human nature being what it is, this powerful tool can be used for good and the not-so-good.

"Podcasts and BlackBerries have

allowed procrastinators to fine-tune their art," says Brock University professor emeritus Robert Ogilvie, BA/62.

If it was one of those 30 below zero days in mid-January and OC Transpo was running hours behind, chances are some students would decide to skip class and curl up with their podcast in front of a toasty fire. But what are the chances the average student will watch CHEM 1000, when the season finale of *The Amazing Race* is on?



Patrick Lyons, BScHons/00

"In my 30-plus years as a professor, I can tell you it's human nature to wait until the last minute to get the work done," says Ogilvie.

Carleton student Jason Rodger agrees with Ogilvie, but he says the fact that some students wait until the end of term to catch up on their lectures is not necessarily a bad thing.

"Some people lead lives that don't fit into the standard weekly schedule."

The 29-year-old student originally started at Carleton in 1996 but never fin-

ished. Now he is back at school. Only this time he's married with a newborn child and he's working full-time. When he was enrolled in an on-line Video On Demand (VOD) version of his religion course, each week the lecture would arrive in an "inbox", like an e-mail, on his computer.

"Sometimes I wish I could do things differently and watch all my classes every week, but it doesn't work for me." He says with the different pressures of work, home and school he wouldn't be able to finish his degree without the "on demand" option.

"In some cases I watched two lectures from the same class back-to-back and it's actually better for me. Instead of having to wait a week, the follow-up is right there," says Rodger.

Lyons stresses that, when students have the option of attending class or watching a podcast, it is critically important that they attend the lecture in person.

"By not being in class, you miss the engagement that's happening in that class, you miss the opportunity to ask that burning question, you miss the acknowledgement of your peers around you wondering, 'I didn't understand that; am I the only one who didn't?' You miss that body language."

Lyons says the evolution of video podcasts has been a reaction to the busier lives students are leading today.

"There are different sorts of pressures on students today than five years ago. They learn differently and we need to adapt to that by offering more convenience and flexibility," says Lyons.

But for many professors the "new me-

dia" revolution is a double edged sword.

"People are walking around in a constant state of sleep deprivation," says Ogilvie, who founded the Brock University sleep lab in 1971. Ogilvie says electronic tools like podcasts and BlackBerries are contributing to a sleepless society.

"These devices contribute to the overall ability to work at any time of the day and night."

Other professors say the stakes are much higher than sleeplessness. Carleton University adjunct professor Heather Menzies says the "wired-to-the-world" campus is threatening to usurp the democratic role of institutions of higher learning.

"It turns students into passive consumers of information. They are just downloading and regurgitating. If we're doing that you might as well call us a factory," says Menzies.

Last fall, Menzies, along with York University's Janice Newson, surveyed 80 academics about how technology and the new media culture have transformed campuses across the country.

"Two-thirds of professors are not

reading as thoughtfully as they would like," says Menzies. The study, which was published in *Academic Matters: The Journal of Higher Education*, also revealed that 51 per cent of professors felt they didn't have enough time to think. Menzies blames the online infrastructure that has permeated higher-learning institutions.

"The academics said that there is now an expectation that professors will be available 24/7, or respond very quickly. It used to be you met students during office hours, talked to them in class and that was it. Now they are popping into your 'digital' office constantly," says Menzies. She says professors are forced to spend more time on the bells and whistles of the new media devices, and that allows less time for creative thought.

"The penny is starting to drop," says Menzies. "Are we letting technology run our lives instead of adroitly striking a balance between the fast, fast, click, click and the slowed-down, listening to one another, deeply reflecting environment that is the more traditional campus life?"

Menzies says she's not against technology — she's just calling for a debate about the new media revolution.

"We call it an ivory tower and it's got the negative connotations of elitism and removed from the world. But the positive connotation of ivory tower is that this is where intelligent people think about the big questions of the day. And they create policy responses, they interpret new developments in light of old knowledge. That kind of activity is almost conspicuous in its absence now," says Menzies.

Back in my online chemistry course, I'm feeling a bit inconspicuous myself. I've made it through to the first break, and as many students do at the live lecture, I've decided to skip out at half-time. Now that I'm signed up, the course will always be there when I want to go back to it. And besides, in the couple of hours that I've been tuned in, I've received a bunch of emails that now need to be responded to. ■

Bryan Mullan, BJ/00, is a field producer with Global News in Toronto.



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TECHNOLOGY in *FLUX*

The cultural impact of the techn

BY JAMES HALE

Everyone who was watching saw the wave on the horizon, but no one could predict just how it would break. How high? How hard?

It was clear that the combination of digitization — the ability to transform words on paper, paintings, historical artifacts or music into strings of zeros and ones — and a worldwide network of communications networks would change culture radically, but even a decade ago the scope and scale of change were unknown. Who could have foreseen the iPod revolution, or the fact that selling pop tunes to signify when you have an incoming cell phone call would be a \$600 million a year business in the U.S. alone? Even trusted futurists like Nicholas Negroponte and George Gilder couldn't parse the details as the technological tsunami approached.

In retrospect, it was the equivalent of seeing a demonstration of Alexander Graham Bell's telephone but failing to understand that it would one day change human communications in every way.

"The last 20 years have seen developments in digital, computing, and communication technologies that have been absolutely unprecedented in their rate and intensity, which has made the broader impact of these developments extremely difficult to anticipate or predict," says Alan Stanbridge, PhD/00, assistant professor, Visual and Performing Arts and Arts Management at the University of Toronto. "But you don't have to be a technological determinist to observe that this sea change in technology has brought about similarly profound social and cultural changes — changes that we're still grappling with, even as they become increasingly normalized as part of our contemporary cultural landscape."

When considering the impacts of digital technology on art and culture, the early focus was on pragmatic and logistical matters like copyright and delivery systems. Those issues remain in flux, and have their place in the

discussion, but the major impacts of technology have been in areas like the intersection among artist, institution and audience, and the ability of non-artists — whether they be museum goers, researchers or music consumers — to interact with objects that were once, only a short time ago, beyond their reach.

The scope of this shift is broad enough to include art history students creating audio podcasts of alternative interpretations of the displays at New York City's Museum of Modern Art or would-be Mobys using ACID software to remix the music of Nine Inch Nails.

Ruth Phillips holds the Canada Research Chair in Modern Culture in Carleton's Institute for Comparative Studies in Literature, Art and Culture (ICSLAC). She brought together the Great Lakes Alliance for Research in Aboriginal Art and Culture (GRASAC) to create a collaborative database of indigenous visual culture and communicative practices. Working with partners like the Canadian Museum of Civilization and the National Museum of the American Indian at the Smithsonian Institution, Phillips is "reuniting in digital space the fragmented heritage collections that got scattered to

A man with dark hair and a slight smile is looking at a laptop screen. The screen displays a blue and green abstract background with some pixelated or digital effects. The man's face is partially visible through the laptop's bezel. The laptop is silver and has a keyboard and a trackpad visible.

ology wave

the four winds in the colonial era."

The project grew out of the ways native artifacts changed hands. In colonial times, adventurers and military personnel frequently plundered native goods. Other items, like wampum belts and clothing, were given as gifts during ceremonial treaty signings. Whatever the source, these artifacts found their way into private collections or were divvied up among public institutions.

"Every major urban museum got a slice of what was available," says Phillips.

"So if there were three masks available, one would go here, one would go there, and

Paul Théberge, Canada Research Chair
in Technological Mediations of Culture at
Carleton University

so on. And in the European tradition of display, all these things would go into separate parts of collections — masks with masks, blankets with blankets. Our traditional approach has been to value the art object and make it a static display, and in doing so we often lose the meaning of these things. We might see a mask as being culturally significant when in fact it's the song that was sung while wearing the mask that is important.

"We need to take a holistic approach and re-establish the internal logic, to put the strands back together to make the whole cloth. Our goal is not to dismiss the contributions that institutions have made, but to recognize that both the aboriginal and the in-

By bringing information together from additional sources we can make what we already know more accurate."

Phillips explains that, while museums and galleries have been digitizing their collections, the process has been slow due to the lack of resources and has yielded only partial displays.

"Institutions don't want to put things online if there are inaccuracies, and there has also been a tendency to only show nice, pretty things or things that are particularly interesting. Because our project is aimed at other researchers, we want to show everything. For me, it's useless to see five things out of 10; the smallest, most insignificant thing might be the equivalent of the Rosetta stone. With institutional funding being cut, especially here in Canada, I don't see the situation changing soon, but I hope in some small way we will provide an example of how museums could expand the way they interact with their audiences."

"What I hope to see in the future is a multimedia museum, where you don't just see the object but you can also use a personal digital assistant to hear someone from the original source tell you that object's significance. In the abstract, what I would like to see is open access to the heritage of world cultures — those things that are appropriate to be shared — plus the perspectives of the originating communities."

While museums might be years away from realizing the potential of the digital revolution, fellow ICSLAC member Paul Th  berge believes that what's happening in music today might provide some hints of how the relationship between institutions and their audiences will change. The Canada Research Chair in Technological Mediations of Culture, Th  berge says "music can be seen as the canary in the coal mine because people's relationships to it are so passionate. It's the testing ground for other types of art."

"Technology is going to affect cul-

What I hope to see in the future is a multimedia museum, where you don't just see the object but you can also use a personal digital assistant to hear someone from the original source tell you that object's significance.

Ruth Phillips, Canada Research Chair in Modern Culture at Carleton University, pictured below

stitutional perspectives have value. That's why we call our program Braiding Knowledges."

GRASAC's goal is to create interlinked databases of digitized artifacts, which can be accessed by researchers, native elders or other traditional 'knowledge holders' using Google-like harvester software.

"We want to incorporate the perspectives of the originating communities and digitally repatriate items appropriately.



ture in profound kinds of ways at every level, from the way in which artists make their work to the way artists connect with their audiences and the way that people exchange objects they admire with one another."

That's already being played out on the internet, where established artists, such as Grammy Award-winning jazz composer Maria Schneider, are using ArtistShare.com to provide fans unprecedented levels of insight into works in progress, and artists at all levels of development are using MySpace sites to share their work. It's this sudden burst of independently produced art that prompted *New York Times* pop music critic Jon Pareles to dub 2006 the year of "user-generated content."

To Th  berge, who has researched the relationships fans have to artists, the changes wrought by digital technology have been radical.

"There have been fan clubs and less formal communities of interest for a century," he says, "but they now have a qualitative new place because of the internet. Now, audiences are developing direct relationships with artists, and artists are finding audiences they never knew they had. The internet also allows fans to develop relationships with each other. Essentially, what's happening is that this has extended the live performance relationship that a performer has with an audience past the limits of the usual 90 minutes onstage. It's extending the residual excitement of that live situation, and that ongoing live experience is becoming a creative tool for the artists. What we're seeing is artists like Barenaked Ladies and Nine Inch Nails sending raw ideas out to the audience to see what comes back to them."

But, while the changes have been radical, he sees a parallel to an earlier time.

"The 19th century was the time of the virtuoso like Liszt and Paganini, but there was also a continuum between amateur music-making and these vir-

Alan Stanbridge, PhD/00, assistant professor, Visual and Performing Arts and Arts Management at the University of Toronto

tuosos. We got away from that in the 20th century — as record companies created 'stars' of their artists, putting them on a pedestal. Now, we seem to be going back to people participating at different levels, so that everyone has a stake in the culture. Technology gives us all the access to make art, and to share it in some way."

That this is happening in many cases without the involvement of a commercial institution — record labels in the case of musicians — is intensifying the interest in new delivery models among artists, and posing more questions for cultural researchers. One key question is whether more access equals heightened experiences or simply confusion, and ultimately frustration on the part of audiences.

"What had become a very established relationship between the musician/performer/composer, the record company as intermediary, and the audience/consumer has changed significantly," says Stanbridge. "It's not a particularly popular position to take, but there's something to be said for the time when record companies acted as some kind of quality control mechanism. Granted, they didn't always do it very well, they didn't always do it in a prescient fashion, but nevertheless they were there. Now, everyone is a writer, everyone is a composer. It puts me in mind of the phrase 'information is not knowledge,' and also of a book publisher who once said that the new reality is like trying to drink from a fire hose."

"What we're seeing now is going to multiply and become even more diverse," says Th  berge, "and people need to think about what that means."

"All these different ways that people and institutions interact are becoming incredibly complex and more constant and mobile. We're at the point now where



we really have a constant involvement with culture. If you want to escape, you have to physically turn it off."

Prognosticating on how this seemingly limitless access to works of art — ranging from the holdings of the world's galleries and museums to the musical mash-ups of geeky teens in their bedrooms — will affect how we consider culture seems as much a mug's game as sifting the digital tea leaves was in the mid-'90s. Will we be more literate, more respectful of other cultures, more enlightened, or simply inured to the waves of visual and aural stimuli washing over us?

"Future generations will doubtless have a different relationship to culture," concludes Stanbridge, "but only time will tell what those relationships will be. We can't judge whether those relationships will be broader, deeper or healthier, only that they will definitely be different." ■

James Hale, BA/77, is an Ottawa-based writer and editor.

One key question is whether more access equals heightened experiences or simply confusion, and ultimately frustration on the part of audiences.

Animated

BY RICHARD MARTIN

By his own admission, Chris Robinson, BAHons/94, artistic director of the Ottawa International Animation Festival (OIAF), was a "miserable sod at times" at Carleton.

"I hated the theoretical nonsense, all these concepts being cloaked in fancy words. I walked out of my share of classes." It wasn't until a few years ago, he says, that he realized how much Carleton, and in particular professors Will Straw and Peter Harcourt, had influenced his thinking and writing.

"These guys, whether I liked it or not at the time, taught me to break everything down, to not take the world at face value. And certainly to this day, I tend to be analytical about everything."

Robinson "absolutely loved" Carleton when he initially arrived to study political science in 1987; however, upon realizing he "wasn't quite ready" for the academic world, he dropped out. When he returned he decided to take a film studies

course for fun. He remembers that seeing Alfred Hitchcock's *Rear Window* — "seeing what cinema was capable of" — was the moment he decided to switch to film studies.

"What I loved about it was that it touched on so many other areas: philosophy, psychology, cultural studies, political science, English. I mean, it really was a fantastic program that opened so many other doors of thinking."

Robinson's career started to take form in 1991 when he heard that the Canadian Film Institute (CFI) had an opening in the box office. He applied and soon after starting discovered that the CFI organized an animation festival. From then on it was one position to the next learning the ins and outs of the animation festival.

First he was hired to manage submissions to the festival. Then he coordinated the selection committee. "I had to spend about a week with them, watching 700-800 films from 9 a.m. to 9 p.m. That totally opened my eyes to the possibilities of animation."

When the director left in 1994, Robinson found himself in the right place at the right time. "I became the new executive director, a very daunting experience since I was just 27 and in charge of the biggest animation event in North America." In 2000, he became the artistic director, in charge of all festival programming.

The festival's Carleton connection doesn't stop there, however. Robinson's wife, Kelly Neall, BAHons/94, also a film grad, is the festival's managing director.

"I was projectionist for her film studies class and during a break I asked for her phone number. We took a lot of courses together too and our relationship certainly came together while we were there."

Neall worked for the animation festival in 1994 as the producer, but she didn't become a big part of the picture



Kelly Neall, BAHons/94



Chris Robinson, BAHons/94

life

until 2000. "She was the perfect fit for managing director," Robinson says. "And when Kelly started, the OIAF's fortunes really turned around."

In addition, several of the current staff came through the film program: André Coutu, BAHons/03, technical director; Azarin Sohrabkhani, BAHons/05, television animation conference and workshop director; and Jerrett Zaroski, BAHons/06, programming assistant. There are probably another half dozen grads who have worked for the festival since the mid-1990s. Robinson credits a good relationship with Professor Mark Langer for opening the door. The festival set up an internship program with the film studies department, which gives it an opportunity to see a lot of students.

"I think that after a while we just realized that the best people for us seemed to come out of that program," says Robinson.

And over the years, the Carleton connection has been a part of the OIAF's growth. Beginning in August 1976, the festival received 400 entries – now it is North America's oldest and largest animation festival and one of the largest animation festivals in the world.

In 2005, it received 1,883 entries

them into contact with their colleagues from around the world."

In 2006 the festival celebrated its 30th anniversary – after 30 years of animation the festival can boast many internationally renowned animators as attendees: Norman McLaren, Frederic Back, Caroline Leaf, Chuck Jones and John Lasseter.

As for new media and technologies, Robinson isn't climbing on the bandwagon just yet: "It's funny. All the talk about animation trends and techniques usually only speaks for the industry. They don't speak for the thousands of international animators who are working on their own personal films."

He does agree that computer animation has changed things. But the festival still gets a lot of drawn and cameraless work. In other cases, he adds, animators have simply incorporated elements of the new technologies that make their work easier without sacrificing the human touch.

"Although we've been seeing films made for mobile phones, etc.," Robinson notes, "I'm not so sure about that. I mean first of all I don't personally want to watch TV on my bloody phone and secondly,

"People want to be with people. That's something that technology cannot duplicate, so no matter what the technology, the OIAF offers an intimate human experience that you can't find on your computer," says Robinson.

from 103 filmmakers representing 64 countries. Attendance has risen to 20,000 (including 1,200 industry delegates) from across Canada and around the world.

Robinson notes it's one of only two festivals that bring together the art and the industry. "We provide the industry with a place to network and recruit; we provide animators with a valuable and rare place for them to show their work in an international forum, and bring

I'm not convinced this will help independent animators. Those who want to watch images on their phone likely want something quick and entertaining. They don't want 'artsy' films."

However, Robinson admits that new technologies have helped the festival. "The internet is obviously an incredible way for us to reach out to animators all over the world now." The podcasts are another way of promoting the festival and animation. Each week or



André Coutu, BAHons/03



Azarin Sohrabkhani, BAHons/05



Jerrett Zaroski, BAHons/06

two, the festival's web site offers short films, essays, interviews and audio of the workshops. It's a chance for people who missed the festival to catch up on some of the events.

"I don't think that there's any fear of the festival becoming moot. People want to be with people. That's something that technology cannot duplicate, so no matter what the technology, the OIAF offers an intimate human experience that you can't find on your computer – well, unless you're more than mildly insane!" ■

Richard Martin, BAHons/70, BJ/83, is an Ottawa-based writer.

Don't be so negative

BY ERIN SWEET

Swaying a tray of chemicals back and forth in a darkroom anticipating the appearance of a photographic image taken with a manual 35mm camera is becoming old-fashioned.

This traditional practice is being replaced with a different generation of technology that allows images to be captured digitally, viewed instantaneously, downloaded and manipulated all within minutes.

As a veteran curator with 15 years experience, Andrea Kunard, MA/97, is witnessing a shift in the way photographers are approaching their art.

{ Many artists are now spending more time in front of their computers dealing with their imagery on a pixel by pixel level says Kunard. }

Photographers, for the most part, are embracing new technology, says Kunard, assistant curator with the Canadian Museum of Contemporary Photography in Ottawa. While some are abandoning analog cameras that use traditional film for digital cameras, others can't sever all ties to conventional photography.

Even still, technological advancements are altering the world of photography in such a way that there's less engagement between artists and their materials.

"The one-to-one relationship between photographers and their materials is changing," says Kunard.

Photographers are spending less time in the darkroom mixing chemicals, developing film and printing images. Instead, they're opting to send digital files to commercial printers, says Kunard. On the other hand, as Kunard is quick to point out, many artists are now spending more time in front of their computers dealing with their imagery on a pixel by pixel level.

Some artists choose to use conventional cameras then scan their negatives and influence the look of the final product by experimenting with different paper, printers and software programs, and also make use of images on the internet. Some artists can push the idea of constructed photographs so far that audiences have a hard time distinguishing between what's real and what's artificial, says Kunard.

"I'm excited that people are using different technology. It

says something about immediacy. We want to access images as quickly as possible."

This doesn't mean, however, that analog cameras will become obsolete. Quite the contrary, says Kunard. Photos that are highly detailed still require photographic film.

"Just because the digital image is more immediately accessible doesn't mean that it's a better image. In fact, many artists still use a large or medium format camera to get a detailed image. But then you have to use a high quality scanner to get the most out of those highly detailed negatives."

While the traditional darkroom practices may be phasing out, the appetite to learn conventional techniques is mostly acquired in the classroom. Art schools still emphasize the history of image making, says Kunard, who also teaches courses at Carleton on the history of photography and Canadian art.

As a curator, Kunard is responsible for exhibitions, researching artists and proposing new acquisitions for the museum. She is intrigued by how technology is applied to artists' works. "I often ask 'What is the relation of technology to the image produced? What are people trying to say about the relation of technology to the world around them?'" She adds that, "I'm interested in how people use things – why do people want to do this."

Since artists now have the ability to share images via the internet, curators can access and view artists' work regardless of their location before proposing works to consider for the collection.

Museums are using the internet as an educational tool by showing exhibitions online. Kunard cautions that virtual galleries are not intended to replace, nor will they replace, the appeal of seeing art first hand.

They simply aim to offer a sneak peek and raise curiosity levels. Technology might change the public space of galleries and the works might be presented differently, but museums won't become buildings without walls, says a confident Kunard.

"People are always fascinated with actual photos." ■

Erin Sweet, BJ/98, MJ/00, is a communications advisor with Human Resources and Social Development Canada in Ottawa.





Ravens hit the ice

BY JAMES DAVIDSON

It is quite a challenge. Take a brand-new varsity team and make it a contender in one of the toughest conferences in Canadian university hockey. But rookie head coach Fred Parker doesn't see his mission as a daunting one. In fact, it's something that he's already enjoying.

Maybe this is because the Ravens finished the pre-Christmas portion of their season with an 8-5 record. That nearly guarantees them a .500 showing in their 18-game exhibition schedule for 2006-07. Next season, the team will play 28 games in the Ontario University Athletics (OUA) Far East division.

For Parker, it has been a scramble to get a quality team on the ice. "Every day is an adventure," he says. "We're trying different things and we're finding out what works and what doesn't work and we're running into a different situation every day because we've never been through it. So it's been fun. Every day I come in there's something new."

Carleton announced the addition of men's hockey as a varsity sport March 1, 2006, and Parker began his coaching duties July 1, 2006. A graduate of J.S. Woodsworth High School in Ottawa, he came to the Ravens after stints as an assistant coach with Kitchener of the Ontario Hockey League and with Clarkson University, which plays in the NCAA's Division 1. Parker also played CIS hockey from 1985-89 at St. Francis Xavier University.

His to-do list has been a long one. Along with choosing players and a coaching staff, he's had to sort out logistical matters such as figuring out a schedule and practice times, arranging for new equipment and setting up a recruiting system. "We've been flying by the seat of our pants, and trying to put it together as we go, which is the reason behind this season, so next season we're off and running," he says.

Parker added that he's fortunate Carleton had a club hockey team from 1989 until this season. Eight of his current players come from the club, and having strong alumni backing has been a help.

One of the varsity team's leading fans is Paul Correy, BEng/74, president of the Bald Ravens hockey alumni chapter. Correy did much of the work in starting up the club team and bringing the sport back to Carleton after men's varsity hockey was dropped in 1974. He's impressed with the 2006-07 squad.

"I'm excited and I'm amazed that it's all turned out so well," Correy says. "We had our ups and downs over the years and there were a lot of times I thought the whole thing was going to fall apart, but somehow it's just kept going."

Highlights this season include three wins against OUA schools, 8-3 and 5-3 over Ryerson and 4-2 over RMC. But the Ravens also lost 9-2 to McGill and 10-1 to Quinnipiac University, an NCAA Division 1 school.

Parker said he scheduled those difficult games to give his players a better idea of what's ahead next season. The OUA

{ For the first time since 1974, the Carleton Ravens have a men's varsity hockey team hitting the ice. }

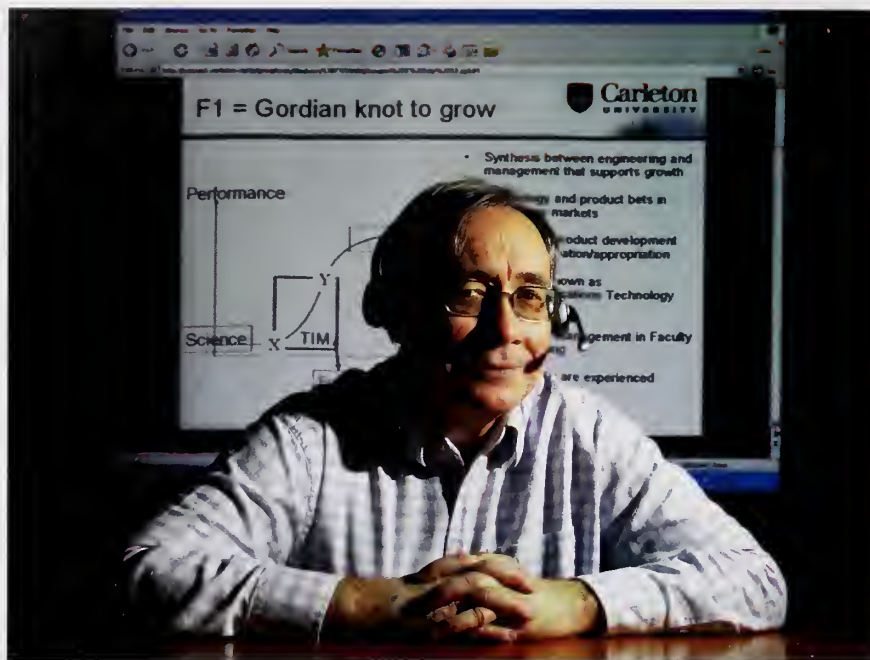
Far East division includes two CIS hockey powers, McGill and the University of Quebec at Trois-Rivières.

With such strong competition, Parker seems wise to avoid predictions for 2007-08. But it's clear he wouldn't be surprised if the Ravens continue to exceed expectations over the next few years. "Our goal will be the same as long as I'm here, to play the best we can," he says. "I'm not one to say our goal is to win the national championship. I'm one to say that if we have enough talent to win the national championship, well then our goal every night is to play the best we can. And if we do that, then you know what, we may just win one." ■

James Davidson, BJ/84, is a writer and editor and a former Globe and Mail staff writer.

2006/2007 Roster:

| Name | Position | Major | Name | Position | Major |
|---------------------|------------|-----------------------------|-------------------|------------|--------------------|
| Cody Jansma | goalie | Criminology/Psychology | Mike Testa | forward | Commerce |
| Matthew Spencer | defence | Psychology | Tyler Townsend | centre | Law |
| James Murphy | defence | Psychology | Elliott McCormick | right wing | Mass Communication |
| Chris Powers | defence | Criminology | Ryan Quinn | defence | Arts |
| Adam Calvaleri | left wing | Civil Engineering | Coulson Roberts | right wing | Psychology |
| Thomas Reid | centre | Economics/Political Science | Mike Scerbo | left wing | Economics |
| Jay Griffiths | right wing | Environmental Studies | Jordan Stitt | right wing | History |
| Daniel Hyde | centre | Criminology/Psychology | Matthew Silliker | goalie | Economics |
| Greg Chorkaway | defence | Aero Engineering | Graham Campbell | forward | Economics |
| Matthew Doelman | right wing | Commerce | Robyn Sadler | defence | History |
| Jordan Reasbeck | defence | Sociology | Michael Wallace | forward | Human Kinetics |
| Tom MacDonald-Depew | forward | English | Jeremy Silburt | goalie | Economics |
| Rob Hunt (C) | defence | Criminal Justice/Law | | | |



Professor Tony Bailetti teaching a TIM online course to students.

Long distance learning

BY LYNN ALBERTA

It's a Friday night in Reston, Virginia, and Razi Ahmed has returned home from a long week of work at Ericsson Inc. as a software engineer. While most of his colleagues will be catching a Friday night game or relaxing with friends or family, Ahmed will turn on his laptop and attend Carleton University Professor Tony Bailetti's lecture on management of product development.

For several months now, Ahmed has been working towards a master of engineering in Technology Innovation Management (TIM). In that time, he has "attended" lectures from Toronto, Dallas, Reston, Washington, and Ottawa.

With a young family, a demanding

work schedule, and an aging mother in Toronto, Ahmed was having trouble finding a graduate program that would help him achieve his career goals and fit into his already hectic lifestyle.

"When I started to think about going back to school, I was really concerned that my work schedule wouldn't be accommodated," says Ahmed. "The problems I was running into with most post-graduate programs were that I couldn't work and study full time, I ran the risk of missing classes if I had to be away for work, and I could potentially not complete my degree if I was transferred to another city."

It was this market demand that Bailetti and John Callahan, associate prof-

fessor, Sprott School of Business, recognized and sought to fill last year. They introduced the courses they had been teaching on-campus for years, to an on-line venue this fall.

"We had a strong and reputable on-campus program that gave experienced engineers the skills and knowledge they needed to succeed in management level positions," says Bailetti, director of the program. "Taking the program online to meet the demands of students like Razi was the next logical step. The success of the program has well exceeded our expectations."

By simply using an internet browser and calling into a 1-800 number, Ahmed and his classmates from all over the world connect to a virtual classroom during evenings and Saturday mornings where they attend lectures, participate in group discussions and make presentations.

Not only are the students learning from their professors but they're also building a global network of colleagues and learning from one another. "By studying with other professionals, I've created working relationships that extend beyond our classes," says Ahmed. "Collectively, we're able to exchange and grow invaluable industry knowledge by working together on both school and workplace projects."

For more information on the TIM program or to apply, visit carleton.ca/tim. ■

Lynn Alberta is the recruitment and communications officer in the Faculty of Graduate Studies and Research.



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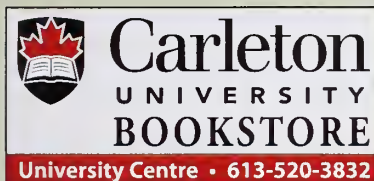


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The changing tools of the trade

BY KRIS FOSTER

Diana Nemiroff, director of the Carleton University Art Gallery, is considering the roles that new media and technology can play in the life of the gallery.

Online

In 2003 the gallery launched its first website. Naturally, since the launch of this award-winning site, the capabilities of this medium have rapidly expanded, opening up a virtual world of opportunities for the gallery.

"We want to be able to put the whole collection online and create a searchable database that anyone can use to find out if we have a work by a certain artist," says Nemiroff. "One aspect of this will be digitizing the collection and putting images of works in the collection online. We will be creating a 'virtual museum' accessible at the touch of a fingertip."

Onsite

Nemiroff sees the visitors becoming active participants rather than passive viewers. "In this sense, the impact of new media in the art world can enhance the role of the visitor, allowing more choice about when and how to experience the cultural product," she explains.

"New media used to mean video in the art world; now it can mean all kinds of interactive, real-time technologies," Nemiroff says. The gallery is looking at tools that add to the visitor experience – specifically podcasts. "Podcasts allow for a very different relationship between the visitor, the works of art and the information about those works, both in terms of access – you can listen to the podcast from anywhere, at any time – and in terms of the kind of experience a visitor has when looking at the art. It will free them from reading the labels and then backing up for a quick look at the art."

You might even see this being used in the gallery's next exhibition, *Resounding Spirit: Contemporary Japanese Art of the 1960s*, which opens February 5, 2007.

"New media have had a huge effect on the tools artists themselves use to create art. It only makes sense that it plays an important role in what galleries and museums do too."

Visit the Carleton University Art Gallery onsite at St. Patrick's Building or online at carleton.ca/gallery. ■



Culture shock

BY NICOLE FINDLAY

In the late '90s, high tech arbiters were extolling convergence among myriad technologies. Not only did the interplay among gadgets affect how we would communicate, they would have an increased influence on how we make and think about culture.

As innovations in technology merged distinct products into multifunctional hybrids, researchers at Carleton University were anticipating the impact these innovations would have on culture. They also took a second look at how culture itself is studied.

"The disciplinary boundaries with which we are familiar in universities are a product of 19th-century specialisations of knowledge," says Chris Faulkner, director, Institute of Comparative Studies in Language, Art and Culture. "There is nothing inevitably 'natural' about them and it may be that they result in ways of thinking

about the world which are constraining and limiting."

Indeed cultural research had tended to focus on the individual disciplines of literature, film, music and art history. As the hype surrounding emerging digital technologies was reaching its apex, Aviva Freedman, then assistant dean, Faculty of Arts and Social Sciences, spotted a gap in the scholarly examination of culture. She envisioned a new doctoral program that would focus not on separate fields, but on the junctures at which they intersect. The result was the creation in 2001 of the PhD in Cultural Mediations.

"The program is, in one way, radically interdisciplinary and, in another, respectful of disciplinary differences and boundaries," says Freedman. "It brings together scholars from many different disciplines and students with different disciplinary backgrounds."

Students enrolled in the five-year PhD program concentrate on one of four themes: literary studies; visual culture; musical culture; and new technologies.

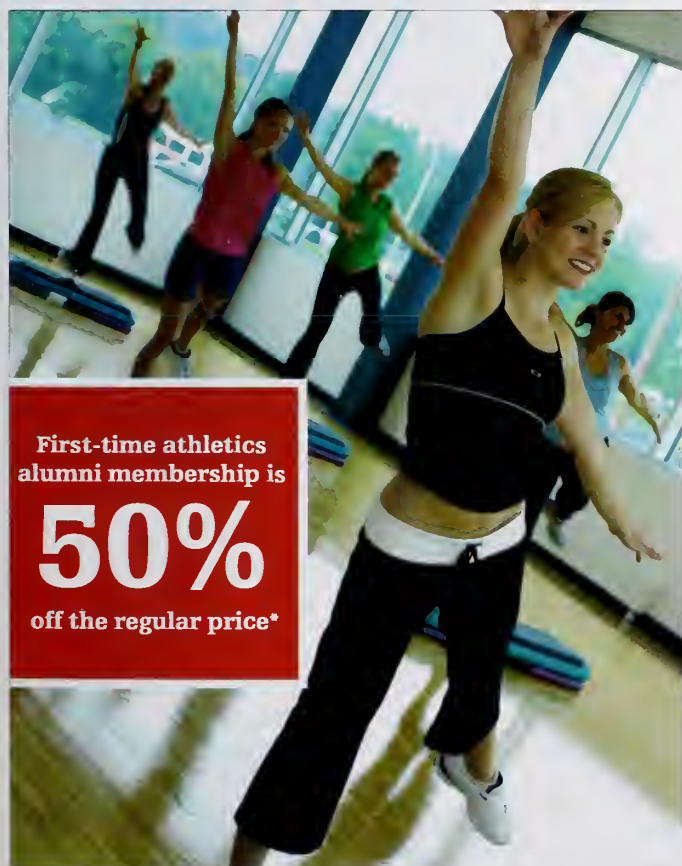
The internet, cell phones, digital cam-

eras and iPods transform our ability to create and share art. Traditional boundaries determined by geography, ethnicity and generational divide have dissolved, and in their place virtual communities gather and disband to create and consume new cultural experiences.

While students examine the impact of technological advances on culture, they are also immersed in the common theory that underlies individual disciplines and unites these genres within specific fields of study. In addition to examining the influences of literature, music, photography and social context, students of film, for example, will also work closely with peers focusing on each of these other areas. What unites them is a shared "theoretical lens."

"From where we sit, this is the future of universities and of intellectual life," says Faulkner. "Disciplinary boundaries are breaking down and will continue to erode." ■

Nicole Findlay is a communications officer in the Faculty of Arts and Social Sciences.



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A world stage

BY KRIS FOSTER

Swedish Play, by Radix Theatre, took place in an IKEA in Vancouver. As audience members walked through the store, they used radio headsets to keep pace with the play. The actors played their roles in the store's various departments in tune to the same voiceover being transmitted to the audience.

"For the most part the shows were 'invisible theatre' in that only the audience members with headphones knew what was really going on," explains Carleton doctoral student Chris Eaket. "Ordinary shoppers would just keep on doing their thing, up until they saw three half-naked people caressing each other in a Sultan bed – then they became part of the spectacle."

This alternative form of theatre is of great interest to Eaket who is pursuing his PhD in Cultural Mediations through the Institute for Comparative Studies in Literature, Art and Culture.

"I'm looking at the way technologies are being used to create theatre outside of traditional theatre spaces," he explains. According to Eaket it's the mobility and ubiquity of technologies, like cell phones and computers, that makes site-specific theatre so much easier.

Eaket is also looking at how the site-specific performances engage the audience. "Getting out of the confinement of traditional theatre buildings is huge, because not a lot of people go to theatre anymore," explains Eaket. "By 'taking it to the streets' you expose new audiences to performance, and get people involved who normally wouldn't. That also means it becomes more interactive, with more of a focus on audience participation and reception."

"We're moving towards a point, technologically and artistically, where everything is seen as a performance and anyone is capable of producing art," says Eaket. "That's an important development because it changes the way we interact with our environment: objects become loaded with meaning, our surroundings are seen as a participatory event and all spaces are significant spaces for someone, somewhere. If that means that people begin thinking of the urban environment as one big theatre set, and start using it accordingly, that would be fine." ■



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A rebel with a cause

BY KRIS FOSTER

In 1947, as a recipient of the Beaverbrook Overseas Scholarship – a scholarship named for the self-made millionaire Lord Beaverbrook – J. Carlisle Hanson, O.C., studied law and economics at the London School of Economics. The privilege of studying on scholarship at such a prestigious school, and working with a publishing mogul like Beaverbrook, wasn't lost on the New Brunswick native.

"I feel lucky to have received the Beaverbrook Overseas Scholarship and feel privileged to have had him as a mentor. It is still one of my most memorable experiences in life," says the 86-year-old Hanson. "I was deeply influenced by my time with Beaverbrook. He taught me a great deal."

Beaverbrook's influence on Hanson is easily recognized. Hanson, too, is a self-made man, a publisher and a political advocate. It is also, in part, the Beaverbrook scholarship that motivated Hanson's charity to Carleton.

"I received scholarships and awards throughout my education and I felt I owed a debt to students who came after me," says Hanson. "In recognition of this support, I wanted to give back some of what I received to a new generation of students."

In the '70s Hanson established the Carleton Beaverbrook Award – an award given to the student who writes the best essay on freedom of the press. His initial \$10,000 donation was endowed in 1982 and has grown to more than \$135,000 – enough for a second essay-writing award on government, media and Canadian foreign policy. These two annual awards are now known collectively as the J. Carlisle Hanson Awards and are housed in the Department of History.

"I have read the award-winning essays and I see first-hand what Carleton students are capable of. The essays are magnificent. They are well done and intelligent stuff," says Hanson. "When I read these papers, I know I am supporting the right cause."

This past fall another cause came Hanson's way, *The Underhill Review* – a stimulating online Canadian journal named for the controversial historian Frank Underhill.

"When Mr. Hanson learned of the Department of History's intention to create an electronic magazine named after Frank Underhill and aimed at encouraging free expression of ideas related to historical, cultural and intellectual matters, he immediately expressed a strong interest and offered financial assistance," says Brian McKillop, chancellor's professor and chair, Department of History. "The Department of History is deeply grateful for Carlisle Hanson's generosity."

The Underhill Review spoke to a number of Hanson's pas-

sions – publishing, education, freedom of the press and critical analysis of historical, social and political issues – so he donated \$50,000, matched with proceeds from the endowment of the late E. Bower Carty, to support *The Underhill Review*.

"I always had a terrific interest in publishing," says Hanson. "I will always have a strong feeling towards any publication that has merit; *The Underhill Review* is one of these, that's why I decided to support this project."

As a lawyer, Hanson fought for a number of causes and he continually looked to create debate and analysis on what he thought to be important issues. Hanson believes this journal will do the same thing. "We need more critical analysis in Canada on social and political issues. I think this journal will help that and add to the forum. Carleton will build a great quality magazine by tapping the best minds in the country. I am glad I was able to be a part of a publication with such an editorial policy," Hanson reflects.

"When people think about me I hope they think of me as a good person who was interested in many causes and people," says Hanson. "I was also a bit of a rebel, so I wouldn't mind being remembered as a rebel. There are so few of us now – we sort of stand out." ■

ABOUT THE UNDERHILL REVIEW

The Underhill Review will be administered by, and housed in, the Department of History. The first issue will be published in fall 2007, with a second issue coming in spring 2008. Since it is intended as a public service rather than a commercial operation, no subscription or membership fees will be charged.

The journal is named for Frank Underhill, the most controversial of the Canadian historians born in the late Victorian and Edwardian periods. Underhill had many friends at Carleton including President Davidson Dunton and members of the Department of History. Upon his death in 1971 he bequeathed his personal library to the department. *The Underhill Review* honours Frank Underhill's memory, his commitment to freedom of expression, and his iconoclastic criticism. It offers spirited reflections and reviews on history, ideas, and culture, often within an international and comparative framework. Like Underhill, it combines originality and insight with well-informed and at times controversial opinion, and avoids all things parochial.



Class Acts

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35 ALUMNI EVENTS 36 EX LIBRIS



Jennifer Ingham, BA/89, BAHons/92, is the most recent recipient of the Carleton University Alumni Association Volunteer of the Year award.

A volunteer by second nature

BY KRIS FOSTER

Even though Jennifer Ingham, BA/89, BAHons/92, lives in Vancouver, her role as a volunteer in the Carleton University Alumni Association (CUAA) makes it seem like she never left the campus. And ironically, it was her move away from Ottawa that brought her back to Carleton.

Ingham, who was a recent grad and relatively new to the scene in Vancouver, was looking to meet people she might have something in common with. She heard about an upcoming Vancouver branch event and decided to attend. "I think it was in 1994 when I attended my first Vancouver branch event," says Ingham.

"I met so many terrific people and found out that Carleton is a very tight knit community. I realized at that time that I wanted to stay connected and I wanted to share with others how terrific the university is," explains Ingham.

After attending that initial event, her role with the CUAA continued to grow.

"The branch president at the time asked me to get involved and I slowly started helping out with events. It just went from there."

Ingham eventually became Vancouver branch president and helped to create a strong branch that offered many unique events – from "friend-raising," to a weekend of kayaking. For Ingham it was about keeping alumni connected with Carleton and keeping alumni connected with other alumni. Ingham specifically recalls two alumni who met at a branch event – those same two Carleton grads are now happily married with three children. "The alumni and development staff at Carleton made volunteering a wonderful experience. They showed me over and over again how committed they are. So giving my time was the least I could do," says Ingham.

In 2000 Ingham became the CUAA national president, a position she held for a

CLASS NOTES

1950s



John Maguire, BEng/52, and five members of the engineering class of 1952 attended a luncheon at the Albany Club in Toronto in April, 2006. From left to right: Jim Dunlop, Joe Burchell, Stew Graham, John Maguire, Jim Spence.

Jim McNeill, MA/59, was named regional vice-president, FBO operations for Landmark Aviation.

1960s

Eric Sprott, BCom/65, Sprott Asset Management CEO and chief investment officer, is the recipient of the Ontario region Ernst & Young Entrepreneur of the Year 2006 award.

James Wall, BAHons/68, has been appointed ambassador to the Kingdom of the Netherlands, with concurrent accreditation as permanent representative to the Organisation for the Prohibition of Chemical Weapons.

Paul Davis, BCom/69, has been appointed as COO of MedcomSoft Inc.

Jack Watson, BA/69, Justice of the Court of Queen's Bench of Alberta sitting in Edmonton, was appointed a Justice of the Court of Appeal of Alberta and a member ex officio of the Court of Queen's Bench of Alberta and a judge of the Court of Appeal for the Northwest Territories.

1970s

Allan Miller, BScHons/71, has been appointed president of the Ungava Minerals Corporation.

Thomas Marr, BAHons/73, MA/77, became ambassador to the Republic of Croatia.

Edward Sweet, BA/74, was elected to the board of directors of the Canadian Payments Association.

Fred Schriever, BArch/76, has recently returned from Dubai in the United Arab Emirates where he spent 18 months working with RMJM as a senior architect on the design of an 80-storey mixed-use office-retail-hotel-residential glass tower proposed for the city of Doha in Qatar.

Scott Miller, BAHons/76, was appointed vice-president and general counsel of Petro-Canada.

1980s

Brian Frank, BA/80, MA/82, has been appointed president of BP Energy Company and president of BP's North American Gas and Power business. He will be based in Houston, TX.

Kim Hunton, BA/80, MA/95 has just been awarded the Donald M. Stewart Award, the most prestigious award in Canada's risk management industry.

two-year term. "At the time the university was going through some renewal and the CUAA had grown a great deal. My predecessors built a strong foundation and defined what we could do for our alumni to enhance the university and keep alumni connected," says Ingham.

The CUAA's main vision during Ingham's tenure as president was to continue strengthening the foundation built by the alumni association, previous alumni volunteers and the development office, while bringing the CUAA to a level which complemented the renewal of the university.

"Our executive created a document called *Steps to the Future*. It focused on building our presence on campus and determining different ways the branches, chapters and affiliates could promote the university. We focused on targeted approaches to help the uni-

versity and to keep alumni around the world connected to their *alma mater*," Ingham explains.

Among some of the moments Ingham recalls during her tenure as CUAA president are the unveiling of the Carleton Alumni Wall of Fame and being one of the first alum to register and log in to the Carleton Café.

"One of the accomplishments I am most proud of was our work that helped us build a presence with first-year students by participating in frosh week. We also established a connection with new grads by greeting them at convocation and welcoming them to the alumni association with a pin and card," says Ingham.

This past November, Ingham received the CUAA Volunteer of the Year Award for 2006 in recognition of "her dedication to the association and her

tireless efforts to ensure that alumni have a voice and a role to play in all university affairs."

"Jennifer was a key figure in the growth and success of the alumni association during her tenure as president of the national association. In all her many volunteer roles over the past decade, Jennifer has continued to show remarkable leadership and commitment to Carleton," says Nancy Lynn, director, Alumni Services.

"I was surprised when I received the call. It is a real honour to be selected considering the company of the previous recipients. I have been involved for so long, it has been second nature to help out and I am happy to do it. What was really special was the opportunity to see some past alumni council members and alumni staff who came when I received the award," says Ingham. ■

2

prestigious awards

Founders Award

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She is a member of the Risk and Insurance Management Society, Inc.'s board of directors

James LeBlanc, BA/81, MA/84, was appointed executive director of the American Kuwaiti Alliance.

David Shaw, PhD/81, has been appointed to the Odyssey Resources Limited and Cambridge Resources Inc. boards of directors. Both appointments are effective immediately.

Joseph Brown, BCom/83, was appointed vice-president, finance, of MOSAID Technologies.

Jody Ciurfo, BAHons/84, was recently appointed executive director of the Canadian Federation for the Humanities and Social Sciences. The Federation organizes the Congress of the Humanities and Social Sciences, which will be held at Carleton in 2009.



Michael Makin, BCom/86, recently earned his MBA with a specialization in Human Resource Management from the University of Phoenix. A past national president of Carleton's Alumni

Association, Makin is president and CEO of Printing Industries of America, the largest graphic arts trade association in the world with headquarters in Washington, DC and Pittsburgh, PA.

Debra Armstrong, BCom/87, was appointed president of MBNA Canada Bank, a subsidiary of Bank of America.

1990s

Gayleen Gray, BAHons/90, recently completed an MBA with a specialization in hospitality and tourism management from the University of Guelph. Gayleen lives in Guelph, ON, where she is a senior computer analyst for Computing and Communications Services at the University of Guelph.

Jeff Keay, BJ/90, was recently appointed head of English language media relations for CBC/Radio-Canada. He lives in Toronto with wife **Laurie Monsebraaten, BJ/83**, a feature writer with *The Toronto Star* and their two future alumni Gavin, 10, and Annie, 7.

Peter Venance, BCom/91, has been made a limited partner with the investment firm of Edward Jones.

Ralph Nevins, BCS/93, is having a solo exhibit of photography at the Gloucester Gallery from Jan 4th to Feb 7th, 2007.

Tony White, MCS/93, PhD/00, is leaving Embotecs to return to full-time research at Carleton University as associate professor, School of Computer Science, Institute of Cognitive Science.

Matthew Vella, BEng/94, has joined Acacia Research Corporation as vice-president, licensing.

Kevin McNeilly, BAHons/95, recently moved to Abu Dhabi, UAE, to teach at an international school, AISA, after teaching in Taipei, Taiwan.

Todd van der Heyden, BJ/96 has been promoted from weekend anchor to weekday noon anchor at CTV Montreal.

Paul Donovan, BAHons/97, MA/98, is now working as a lawyer/trade-mark agent with a local Ottawa law firm. Paul invites old Carleton friends to contact him at ottawalawyer@gmail.com.

Paul Smith, MA/98, was appointed to VIA Rail Canada Inc.'s board of directors for a period of three years.

Energized design

BY KRIS FOSTER

The world is becoming increasingly wireless by the minute and access isn't too much of a concern — BlackBerries, cell phones, laptops, iPods and a litany of other portable electronic devices allow us to access work, family, friends and entertainment anywhere at any time. But while being entertained and connected are no longer problems, keeping everything charged and ready for your beck and call is.

Ecosol Solar Technologies, a technology company in Ottawa founded by Andrew Kular, has been striving to make the world truly wireless by reconsidering energy sources for mobile devices. Its new product, the Ecosol Powerstick — a collaborative creation by the team at Ecosol that included industrial designers Ilesh Parmar, BID/03, and Anna de Medeiros, BID/06 — is a powerful solution to the everyday energy crisis. The Powerstick is a portable power source for all of your mobile devices. Simply charge it up using any USB port, throw it in your jacket and recharge your electronic devices whenever and wherever needed.

"My business colleagues often remind me that we scientists and engineers don't speak the same language as most people. Our product (the Ecosol Powerstick) is an example of what happens when great technology and engineering adopt excellent industrial design," says Kular.

The Powerstick seems to be a perfect response to a consumer problem. While the problem in this case can be sim-

ply stated as how to avoid the battery icon from flashing on your cell phone while in the middle of an important call, the solution wasn't that simple.

"Technology on its own is accessible only to a select number of people, so design is what bridges the gap between technology and the mass market. If a technological product is designed well, we don't usually think of the technology specifically, we just notice that it works seamlessly," notes Parmar.

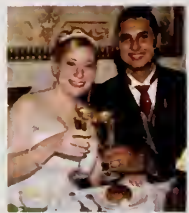
For their part, industrial designers Parmar and de Medeiros had a wide range of considerations before coming to a design solution: consumer needs, consumption habits, situational use, ergonomic requirements and aesthetic appeal.

"The School of Industrial Design taught me a process that can be applied to designing any solution to any given problem," explains de Medeiros. De Medeiros credits the multi-

In addition to the impact such a product might have in the consumer marketplace, the Powerstick is also garnering industry recognition to the tune of a "Best Innovation" 2007 award from the Consumer Electronic Show.

disciplinary approach offered through the BID with her ability to see the big picture, make connections and consider the many different facets of a problem.

"Plenty of good technologies out there will never see the



Robin Claridge, BCom/99, recently returned to Ottawa after a four-year posting at the Canadian High Commission in Trinidad & Tobago with the Department of Foreign Affairs. She celebrated her first wedding anniversary with her husband, Joel, in October.

Shachi Kurl, BJ/99 is on her way to Cambodia and Vietnam to do some development reporting after being awarded a fellowship from the Jack Webster Foundation. Shachi is a reporter/anchor at A-Channel news in Victoria and a regular columnist for *The Vancouver Sun*.



2000s

Heather Fawcett, BAHons/01, was a finalist in the Parenting/Family: General Category of the Best Books 2006 National Awards for her book, co-authored with Amy Baskin, *More Than a Mom: Living a Full and Bal-*

anced Life When Your Child Has Special Needs.

Keenan Wellar, MA/01, was recently elected chair of the board of directors of Heartwood House, an umbrella charitable organization in Ottawa that is home to 15 non-profit organizations.

Marc Bourgon, BAHons/02, of Ottawa, released a CD this past June entitled *Home*, with his band Iconoclast. You can learn more about the group at www.iconoclast-band.com.

Janet Mrenica, MA/04, is now special advisor, Transfer Payments for the Community Development and Partnership Division of Human Resources and Social Development Canada. She also recently obtained her CPFA Accounting Designation. Janet can be reached at jemrenica@sympatico.ca

John Fenik, BSW/06, was elected mayor of Perth, ON.

BIRTHS

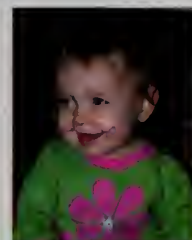
Gordon Griffith, BEng/87 and Nancy Bélanger are pleased to announce the arrival of Audrey Louise Bélanger-Griffith, born on January 12, 2006. She's a little sister to Philippe and Niall.



Jacques Poitras, BJ/90, MJ/91, and his wife Giselle Goguen are happy to announce the arrival of their second child, Zachary, brother to Sophie. The family lives

outside Fredericton, NB, where Jacques works as provincial affairs reporter for CBC Radio.

Brent Laton, BA/93, and his wife Janet are pleased to announce the birth of their daughter, Margaret Mary on October 6, 2005. The Laton family resides in Prescott, ON, where Brent operates an accounting firm.



Tess van Straaten, BAHons/96, and Travis Commandeur are delighted to announce the arrival of Tate Henley on October 5th, 2006. A little brother for Tyler, three, Tate was

The Ecosol Powerstick was a collaborative team creation that included industrial designers Ilesh Parmar, BID/03, and Anna de Medeiros, BID/06.

light of day if they are not properly translated into a user-friendly experience. Good industrial design is an essential part of that translation process," says Kular.

In addition to the impact such a product might have in the consumer marketplace, the Powerstick is also garnering industry recognition: it won a "Best Innovation" 2007 award from the Consumer Electronic Show.

"It's a really great feeling to know that you were part of something that is being called "best innovation" by one of the better known organizations in the electronics industry. I'm really grateful that I had the opportunity to help create such a positive buzz in the marketplace," says Parmar.

As the buzz in the market place indicates, this is just the start. As the gadgets continue piling up, the on-the-go, connected lifestyle we have grown accustomed to will continue to become less wired and more complex. The extra gadgets that keep us entertained and connected while on the move, will require extra power. The extra power is potentially an extra problem and with more problems, come more solutions.

For this reason Parmar sees a never-ending career path. "There is always something that can be improved and problems that need to be solved; design will always be necessary."

"One thing that I like about working with Ecosol is that the foundation of their business is to re-evaluate the status quo of energy use," says de Medeiros. "I'm just proud to be part of such an innovative and successful team so early on in my career." ■

Ecosol and Powerstick are registered trademarks.



born in Adelaide, Australia, where Tess is a public relations manager for the University of South Australia. The family plans to return to Canada in July when their three-year government exchange is over. You can reach Tess at tvteess@hotmail.com.

Suzie Shields McKillop, BJ/97, and her husband Jamie, of Fredericton, NB, are pleased to announce the birth of their first child, daughter Keira Lea, on February 13, 2006.



Roana Massoom (Wu), BSc/98 and Michael Massoom welcomed a beautiful baby girl into the world on April 23, 2006. Her name is Victoria Siu-Yun.

Christa Delaney, BJ/99, and **Trevor Sanders, BAHons/98**, welcomed their first child, William, in July 2006. The family resides in Nepean, ON.

Randy Reynoso, BIB/99, and **Nicole Allegri-Reynoso, BAHons/01, MA/03** are proud to announce the arrival of their first child, Jackson Luca, born on August 28, 2006.

Jack McGowan, BCom/01, and **Natalie Carriere** McGowan welcomed their triplets on August 30, 2006. John Patrick, Samuel Day and Charlotte Marie were born healthy and happy. Jack is a chartered accountant with Minto Developments in Ottawa and also a lecturer with the Sprott School of Business at Carleton.

MARRIAGES

Janice Liebe, BArch/85, and her partner Rick Ingram eloped at Moraine Lake, AB, this past June. She moved to Calgary in 2004 to join Cohos Evamy Architects and was made partner in 2006.

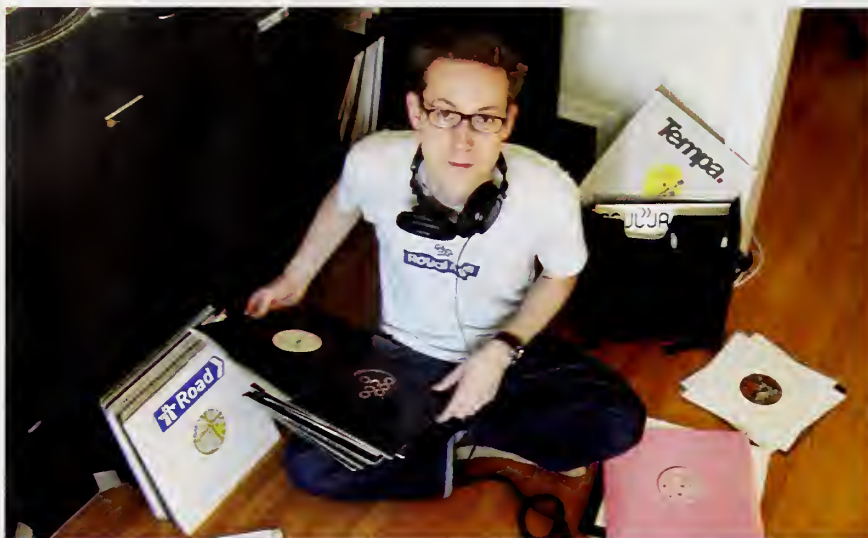
Mark Weldon, BA/89, and **Kelly Mitten** are happy to announce their marriage on October 21, 2006, at St. Andrew's United Church, Toledo, ON. Kelly and Mark now make their home in Brockville, ON.



Jodi Hamilton (Tervonen-Reid), BA/01, married Todd Hamilton on September 30, 2006. Jodi works as a creative producer at CHUM Television. Both happily reside in Ottawa.

Allana Stuart, BJ/02, and **Ian Giesbrecht** were married on September 2, 2006 in Ontario. The Giesbrechts live in Prince George, BC, where Allana is an associate producer for CBC Radio. Ian is an after school care assistant/summer science program director at the regional science centre and museum.





Transcending borders with music

BY NICOLE FINDLAY

A few years ago, a telecommunications company advertised the speed of its broadband connection with a television spot that featured musicians coming together in a virtual space to compose a musical piece in real time. While the technology itself has not yet caught up to the instant promise portrayed, the ad did convey the power of music to transcend geography, race and culture.

Paul Jasen, MA/05, a doctoral student in the Institute for Comparative Studies in Literature, Art and Culture, has been examining the development of global communities based on shared musical interests. In particular, he has

been focusing on African-diasporic electronic music. Jungle, a variation of dance music that emerged from British clubs and spread to Canada in the early '90s, was the subject of his MA work.

Jasen found that jungle illustrated a shift away from music genres rooted in racial identity to broader affiliations that transcend traditional definitions of ethnicity. Through the internet, musicians and DJs who are separated by geography can collaborate to create and share music on the world stage.

"This has led me to shift my attention to broader questions about memory, the body, and subcultural participation

when the internet becomes a mediating factor in these new forms of group identification that are largely transnational and based on non-traditional definitions of 'community'," says Jasen.

Recent technology, such as mp3s, file sharing software, blogs and discussion forms, spawned by the internet has allowed people around the world to access music that might otherwise only engender a local following.

"In many ways this collapses traditional constraints of time and space, allowing for new forms of group belonging via music subcultures' online archives," says Jasen. "Increasingly, I'm turning to questions related to the bodily experience of music and its place within these subcultures."

Jasen has been working with Carleton's cybercartography group to map both the spread and impact transnational music has on definitions of identity and space.

"I'm particularly interested in the concept of sonic geographies," explains Jasen. "I'm currently exploring possibilities for visually mapping the sounds subcultures produce and the ways that they're experienced and represented."

In an age where concentration of the media limits creative expression, the technologies Jasen is studying provide a stage for communities marching to the beat of their own drums. ■

Nicole Findlay is a communications officer in the Faculty of Arts and Social Sciences.

Andrew Bruce, BEng/03, and Janice Yu, BEng/03, married in Ottawa on September 23rd, 2006. The couple lives happily in Toronto. Andrew works for MXI and Janice works for Enbridge.



James Patterson, BA/03, married Desirea Black, BJ/01, in Ottawa on October 20, 2006. They continue to live in Ottawa.



Kevin Thomas Faulkner Ross, BEng/03, and Helga Kertesz, BEng/04, were married on May 27, 2006 at St. Patrick's Basilica in Ottawa (above).

IN MEMORIAM

Cardinal Louis-Albert Vachon, honorary degree, on September 29, 2006.

Anthony Nichols, BSc/51, on October 8, 2006.

Lloyd Robert Duncan, BA/54, on September 19, 2006.

Robert Kreem, MSW/63, on August 16, 2006.

Ryan Taylor, BA/71, on September 30, 2006.

Jeffrey Randolph Hume, BA/72, BAHons/77 MA/78, on August 13, 2006.

James Stonehouse, BCom/74, on October 17, 2006.

Edith M. Gaylard, BA/75, BAHons/77 on November 24, 2006

James Swanson, BEng/75, on September 1, 2006.

Philip Nowe, BEng/83, on September 4, 2006.

Betty Buckley, on January 3, 2007.

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2007 alumni calendar

FEBRUARY

Montreal Branch

FOCUS Series

February 1
Sofitel Hotel

Washington Branch

FOCUS Series

February 5
International Spy Museum

Journalism Chapter

Kesterton Lecture

Date TBD
Location TBD

CAPPA Chapter

Panel Discussion & Wine and Cheese

February 13
Fresco Bistro Italiano, Ottawa

MARCH

Edmonton Branch

FOCUS Series

March 1
Delta Edmonton Centre Suite Hotel

Architecture Chapter

Lecture & Pub Night/Advisory Group Sessions & Lunch

March 1 and 2
School of Architecture – The "Pit"

Ottawa Branch

The Power Within

March 6
Ottawa Congress Centre

Vancouver Branch

The Power Within

March 8
GM Place

English Grads/Canadian Studies Chapter

Theatre Night

March 14
Great Canadian Theatre Company, Ottawa

Victoria Branch

FOCUS Series

March 21
Union Club of BC

Vancouver Branch

FOCUS Series

March 27
Location: TBD

Commerce/International Business Chapters

Wes Nicol Business Plan

Competition & Banquet

March 22
Chateau Laurier Hotel

Special Event

Donor Dinner

March 28, 2007
Canadian Museum of Civilization

APRIL

Industrial Design Chapter

2007 Industrial Design Graduation

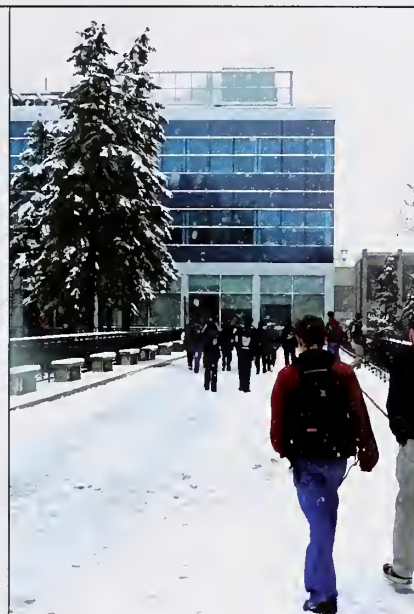
Exhibition and Alumni Reception

April 20 - April 24
Carleton University Art Gallery

Ottawa Branch

Leadership Luncheon

Early Spring
Location: TBD



MAY

Reunion

Alumni Reunion Weekend

May 4-6, 2007
Carleton University

Visit carleton.ca/alumni and click on News and Events for more information on upcoming events.

Alumni events fall 2006



Winnipeg branch – FOCUS series event

On October 4th, nearly 30 alumni and friends of Carleton joined John Osborne, dean of the Faculty of Arts & Social Sciences, at the Winnipeg Art Gallery as he delivered a fascinating university lecture: *Paintings as Documents: The History of the Roman Catacombs*.



45th and 50th anniversary reunions

The October 20th day-long celebration included the classes of 1956 and 1961 returning to Carleton for a welcome reception and pinning ceremony, a tour of the campus and an anniversary dinner at the Rideau Club. Pictured here are members of the class of 1956.



20th anniversary of women's soccer

On October 14 and 15 close to 50 alumnae, varsity athletes, coaches and friends from coast to coast joined in celebrating 20 years of women's varsity soccer at Carleton University. St. Anthony's Hall in Ottawa hosted part of the weekend's festivities.

Ex Libris

We are pleased to present a listing of recent books by graduates of Carleton University.

Simon Philipe

By John Bruhwiler, BA/61

Simon Philipe is a novel about Memphis, Tennessee, a love of horses and flashbacks to Ottawa and Quebec.

Kerlack Enterprises (Memphis) 2006; \$17.95; www.kerlak.com/index.html

Lumber Kings and Shantymen: Logging and Lumbering in the Ottawa Valley

By David Lee, BAHons/61

The Ottawa Valley led the country in the production of square timber and sawn lumber through much of the 19th century. This book shows how these industries operated, describes the lives of the people who worked in them and looks at their impact on Ottawa Valley society.

James Lorimer & Company (Toronto) 2006; \$24.95; www.lorimer.ca

all kinds of truths

By Wayne Turner, BA/61

A sensuous and mystical novel set in small town Ontario in the early 1900s. It tells the story of Wendell, a young man struggling to understand human nature, while in the presence of his first love, Maggie, a young woman who is equally manipulative and captivating.

Grand Landing Press (Toronto) 2006; \$21.95; www.grandlandingpress.ca

Traitor's Wait

By George Laidlaw, BScHons/71

Time does not change the psyche of man. Those in power will do anything to retain their control. When you mix the supremacy of power of kings and religious battles between the Holy Catholic Church and those outside the one true religion, then the use of greed, lust and murder are the tools that are necessary for success.

\$24.95; www.georgelaidlaw.ca

The Upside of Down—Catastrophe, Creativity and the Renewal of Civilization

By Thomas Homer-Dixon, BAHons/80

Sets out a theory of the growth, crisis and renewal of societies. Today's converging energy, environmental, and political-economic stresses could cause a breakdown of national and global order. Yet there are things we can do now to keep such a breakdown from being catastrophic.



Random House of Canada (Toronto) 2006; www.theupsideofdown.com

Full Circle: Death and Resurrection in Canadian Conservative Politics

By Bob Plamondon, BCom/80, MMS/93

Full Circle traces the unprecedented fall and rise in Canadian conservative politics over a two-decade period based on over 50 revealing in-depth interviews and meticulous background research. *Ottawa Magazine* made *Full Circle* its Editor's Pick for fall books.

Key Porter (Toronto) 2006; <http://fullcircle-conservative.blogspot.com>

Duty Nobly Done: The Official History of the Essex and Kent Scottish Regiment

By Sandy Antal, MA/84 and Kevin Shackleton

The first comprehensive examination of one of Canada's most storied militia units, whose history spans more than three centuries.

Walkerville Publishing (Windsor) 2006; \$59.00; <http://www.walkerville.com/duty noblydone/index.html>

Law of Publication Bans, Private Hearings and Sealing Orders

By James Rossiter, BJ/92

This book is about the principles of open courts and free expression and such restrictions on those principles as publication bans, private hearings and orders to seal court files.

Carswell (Toronto); \$175

Heat: A Firefighter's Story

By Jon Wells, MJ/92

The book is about the infamous 1997 Plastermet toxic fire disaster in Hamilton, Ontario.

James Lorimer & Company (Toronto) 2006; \$19.95; http://www.formac.ca/main_book.php?id=1873

The Shadow Side of Grace

By Michelle Butler Hallett, BAHons 93, MA/96

A collection of daring short stories.

Killick Press (St. John's) 2006; \$19.95

Aspiring to the Landscape: On Painting and the Subject of Nature

By Petra Halkes, MA/95

University of Toronto Press (Toronto) 2006

Houdini's Shadow

By Leo Brent Robillard, BA/96

Houdini's Shadow is a darkly poetic tale of desire and obsession – faith and betrayal – set amid the decadent underworlds of Montreal



and New Orleans in the 1920s and '30s.

Turnstone Press 2006; \$19.95; <http://www.turnstonepress.com> www.leobrentrobillard.com

Ukulele Yukon

By Emily-Jane Hills Orford, MA/97

Ukulele Yukon is Ned and Charlie's story. It is also the story of Bishop Henry Marsh and his wife, Margaret, who ventured north to Yukon in the 1960s to be their spiritual leader.

For more information, please contact the author at: ejomusic@sympatico.ca or www3.sympatico.ca/mistymo.

Passing It On: Life Lessons of 130 Great American Leaders

By Chris Taylor, MJ/97

The author posed one simple question to the most brilliant and creative achievers in the country: If you could only give one piece of advice to the youth of today – one single tip for leading a more successful and fulfilling life – what would it be? From Nobel Prize winners to Olympic gold medalists, from Senators to CEOs, each gave a glimpse of the ultimate philosophy that guides their lives.

Chris Taylor (New York) 2006; <http://www.lulu.com/content/473054>

The Lord for the Body: Religion, Medicine and Protestant Faith Healing in Canada, 1880-1930

By James Opp, PhD/00

This book explores the cultural practice of Protestant faith healing in Canada from its Victorian roots as an informal network of women sharing testimonies to its culmination in the campaigns of professional evangelists who healed in hockey arenas and auditoriums across the country in the twentieth century.

McGill-Queen's University Press (Montreal) 2006

More Than a Mom: Living a Full and Balanced Life When Your Child Has Special Needs

By Amy Baskin and Heather Fawcett, BAHons/01

Explores how women can lead rich, fulfilling personal lives while parenting a child with special needs. The authors' skillful blend of research, personal experiences, and feedback from over 500 mothers across North America results in a book that is packed with practical strategies, advice, and reassurance for women trying to create more manageable and rewarding lives.

Woodbine House 2006; \$26.95; www.morethanamom.net

Art or Memorial? The Forgotten History of Canada's War Art

By Laura Brandon, PhD/02

University of Calgary Press (Calgary) 2006; \$64.95;

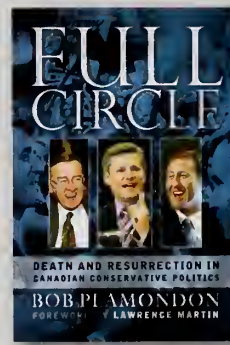
<http://www.uofcpress.com/1-55238/1-55238-178-1.html>

The Feathertale Review

Edited by Brett Popplewell, BJ/06

This literary magazine is a collection of humorous pieces by Carleton students and English professor Richard Taylor.

www.feathertale.com

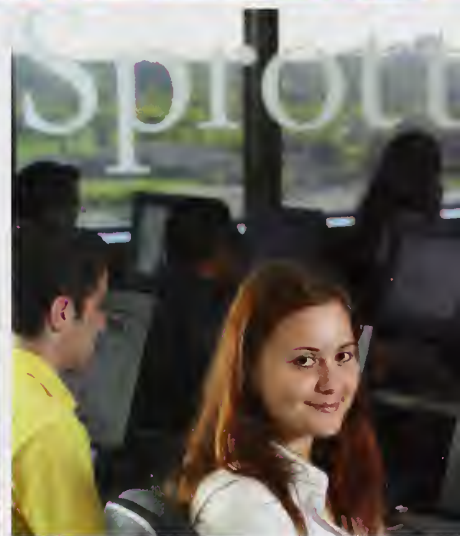


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Virtually amazing!

BY KRIS FOSTER

When contemplating the impact that new technologies have on art and culture, specifically their impact on architecture, Michael Jemtrud, associate professor in the School of Architecture and director of the Carleton Immersive Media Studio (CIMS), sees an ethical imperative.

"One thing I have never understood is how our cultural, political and financial leadership does not generally understand the power and importance of architecture and our cities. This is a reflection of our increasingly prevalent inability to think and envision beyond the immediate," says Jemtrud. "Building on this earth is so serious. Digging into the ground is sacred and people don't take that seriously enough."

Jemtrud joined Carleton's School of Architecture in 2000 and was assigned with developing curriculum, a research agenda and a culture on digital technologies. Developing a digital culture for the storied school was exciting for the then 33 year old, but the gravity of his situation wasn't lost on him.

"There was much criticism of digital media within the camp of architecture to which I belonged — and still do belong. I decided the single most important issue confronting architecture was the impact of digital technologies on the imaging and constructing of architecture and our cities. So, I jumped in," explains Jemtrud.

In 2002 Jemtrud was awarded a Canadian Foundation for Innovation grant that enabled him to establish CIMS as an organized research unit within the School of Architecture. Heeding the words of Bill Buxton, a Canadian new media pioneer who attributes the death of the Renaissance man to the complexity of the technological world, Jemtrud set out to piece together an interdisciplinary team.

"Architecture has always been a generalist discipline. Building a building takes a lot of types of people, so we are trained to communicate with a lot of different types of people and facilitate them working together," explains Jemtrud.

Jemtrud and his Renaissance team at CIMS — a team comprised of architects, industrial designers, systems and computer engineers, electrical engineers, information technologists and individuals with backgrounds in music, philosophy and social sciences — are making strides to ensure that the importance of architecture in our lives isn't understated. "The digital media research we are doing has a big role because it is fundamentally changing our understanding of the world," explains Jemtrud.

Now funded through public and private sector partner-

ships, CIMS uses new media technologies to produce digital content that enhances the development and application of new technologies in a variety of cultural fields.

"Architecture carries the past and projects the future," says Jemtrud, "and as architects we have a responsibility to deal with how these new technologies are transforming the way we think, see and make the world."

By using and developing the newest digital media technology, CIMS has been able to produce highly detailed and complex, interactive 3-D digital models of large-scale urban and architectural environments. One of CIMS's projects was showcased in Montreal this past October. The CIMS team unveiled their work by replicating a 10-block section of Montreal's historic Saint-Laurent Boulevard. The technology that CIMS has developed enabled people to become immersed in a highly detailed, life-size 3-D model of Montreal's most famous thoroughfare. CIMS created, not a virtual reality, but an augmented reality.

"What makes our work so exciting is that by marrying the physical and the virtual, we can help architects, urban planners and artists reconsider, imagine and propose the environment in which we live," Jemtrud says. "It allows more and diverse people to participate in the process of shaping our cities."

As the world continues moving towards urbanization, people seem to be taking their cities and their environ-

"I was fortunate to have several wonderful mentors. I learned to teach from them. They engendered in me the genuine need to take responsibility for my work and the unapologetic confidence to take ownership of my ideas. I want this in my students first and foremost," says Jemtrud.

ments more seriously. There is a mind shift on the horizon, and Jemtrud hopes to be nudging this movement in the right direction.

"I think these technologies and the content we produce have the potential to engage the imagination of everyone. If you can engage the imagination of people to think differently about the world and what it can be, that's an ethical thing. If these technologies can play a role in that, that's really our main reason to be." ■

For more information visit cims.carleton.ca.

Some like it HOT

BY DENNIS YORK

Professor Warren Thorngate, Department of Psychology, would like to know how closely you read those End User Licensing Agreements that pop up on your screen when you install software on your computer. He is interested in the psychological issues involved in the decision-making process and the legal implications of having these wordy legal documents accepted or rejected with the click of a mouse, regardless of how well you understand the material, or how much of it you have even bothered to read.

Working with the University of Ottawa's Canadian Internet Policy and Public Interest Clinic and Carleton University's Human Oriented Technology Lab (HOT Lab), Thorngate hopes his research will help develop guidelines for writing and presenting End User Licensing Agreements that users are more likely to read and understand.

Thorngate is interested in studying how humans interact with information, particularly when there is so much of it available on computers and via the internet. The research is preliminary, but Thorngate is beginning to see patterns for how we communicate and learn.

"My contention is that with the internet, more and more selections are made on the basis of what's interesting versus boring, rather than what's important versus what's trivial, rather than what's true versus what's false. In part it's done that way because as all of the stuff gets flashing to us so instantaneously we naturally get to rely more and more on our senses rather than our brains.... The lower level parts of the brain, rather than higher level parts of the brain."

As involved and interesting as this research is, it is just one example of what Carleton University's HOT Lab was set up to do. HOT Lab is an interdisciplinary research, education and training facility that looks for ways to improve technologies so that people can better relate to them and work with them more easily and effectively. This means that the HOT Lab is open to looking at all aspects of human-computer interaction and their implications.

Located on University Drive beside Carleton's Loeb Building, the HOT Lab evolved from similar work being done at Carleton at the Computer User Research and Evaluation Lab (CURE). Established in 1978 by professors Richard Dillon, Josephine Wood and Thorngate, the CURE Lab had been studying the difficulties observed in human-computer interaction.

In 2000, Gitte Lindgaard, director of HOT Lab, was asked to make CURE a more cohesive group and find further sources of funding and collaboration. The CURE Lab was renamed the HOT Lab when its focus changed from reacting to problems in human-computer interaction to being more proactive and investigating ways to prevent these problems from developing in the first place.

Lindgaard is presently investigating the importance of aesthetics and visual and sensory appeal in decision making. "We found in one set of studies that people actually make up their minds as to how much they like or dislike something that they see after exposure of only 50 milliseconds," says Lindgaard. "That has implications for budget allocations in ecommerce web design."

This observation suggests that people may investigate or reject a website based on first impressions, regardless of the quality or price of the product or service. The studies also found that those who dislike a website but give it more attention tend to look for confirmation of their negative opinion. Those who have a good first impression look

HOT Lab is an interdisciplinary research, education and training facility that looks for ways to improve technologies so that people can better relate to them and work with them more easily and effectively

for confirmation of that good impression and will be more tolerant of website usability problems.

Lindgaard is looking beyond these initial observations: "What we wanted to investigate is whether that first impression is physiologically based. And it looks like it is, because we make up our minds before the brain has a chance to kick in. So it's based on what my body tells me to feel rather than what my brain tells me to think."

The HOT Lab now receives financial and other support from companies and organizations such as Cognos, Mitel, Amita, Brytech, WorldReach, The Natural Sciences and Engineering Research Council of Canada and the University of Waterloo.

Besides being a centre for research and innovation in human oriented technology, the HOT Lab is also a centre for academic study and has both graduate and undergraduate programs. While computer programming and the like might seem to be the obvious areas of study, most of the courses are actually in psychology. The psychological considerations for how we use this technology have many practical applications, such as in helping make website design more effective and helping companies improve those End User Licensing Agreements that come up on our computer screens.

The HOT Lab is currently involved in many projects and studying things such as computer user-interface design and computer gaming issues. You can learn more about HOT Lab by visiting hot.carleton.ca. ■

Dennis York, BAHons/73, is a writer and editor with SimplyWrite Communications and teaches part time at Algonquin College.



Gitte Lindgaard is the director
of Carleton University's Human
Oriented Technology Lab



Get in the game

BY AMANDA COSTEN

My companion on a visit to the National War Museum in Ottawa, was surprised by my familiarity with German World War II weaponry. "Hey, there's a potato masher," I said, pointing at a stick grenade, and "The Panzerfaust really took out a lot of tanks."

I sheepishly admitted that I recognized the arms from playing the Electronic Arts video game *Medal of Honor*.

Anthony Whitehead, BCS/96, PhD/04, assistant professor in the School of Information Technology and coordinator

elements that led to Bloody Sunday, when Royal North West Mounted Police armed with clubs and firearms charged into a crowd of strikers assembled at Market Square. Two strikers were killed and at least 30 were injured.

"The game won't shy away from violent elements — they happened. By realistically simulating the events, time and place, people will have a sensory understanding of history as well as an intellectual understanding."

It's an approach that Whitehead applies to his teaching in Carleton's IMD

3-D visualization, human computer interaction and electronic commerce. With a combination of design, engineering, science, mathematics and social science courses, the IMD stream is aimed at students who are artistically creative and technologically adept.

"We train students to understand all forms of media so that they can design items to work in multiple formats," says Whitehead. "The common roll-out for a film, for example, involves multiple media: special effects, the companion video game, an interactive website, posters. By teaching students both art and technology, they understand the limitations each puts on the other."

Introduced in 2003, the IMD program is preparing to graduate its first cohort of students this spring. An inaugural fair is planned to showcase the three major senior projects of the first interactive multimedia and design class: an animated short film, a first-person shooter video game, and a hybrid interactive story that combines elements of short film and video game. Open to all, external evaluators and industry contacts will be invited to meet the Carleton students who will design the next generation of multimedia-rich applications and products. (Watch csit.carleton.ca for details.)

"In the entertainment industry, you're only as good as your last project," says Whitehead. "If you worked on cutting-edge computer animation 20 years ago, having *Tron* on your resume isn't going to get you a new project today. For students graduating from our program, having a current portfolio that shows they understand the core issues of design and can adapt to new technology is crucial."

Another opportunity to showcase their skills may open up for Whitehead's students, as he is seeking funding to employ students in a co-op placement as video game designers for the Winnipeg general strike project. Working on an innovative project in a tight 12-month timeframe is just the kind of experience that the interactive multimedia industry demands.

As for me, I can't wait to take my friend to a hockey game to show what I've learned from *NHL 07*. ■



Anthony Whitehead, BCS/96, PhD/04, assistant professor in the School of Information Technology and coordinator of the interactive multimedia and design stream of the Bachelor of Information Technology program.

of the interactive multimedia and design (IMD) stream of the Bachelor of Information Technology program, doesn't find my admission odd. In fact, he hopes to create a historically accurate, interactive experience for museum goers by developing a video game based on the Winnipeg general strike of 1919 for the Museum of Civilization's 2008 exhibit on one of the most influential strikes in Canadian history.

"By modelling old Winnipeg from photos, the game will allow players to absorb a sense of the time period and the environment," says Whitehead. "It's a new way to experience historical events. I'm interested to see how museum goers respond to this medium."

The game, by combining animation and interactive scenes, will feature the

stream. "Students need to be creative, but we ground them in engineering and design concepts so that their animation is based on real specifications. Whether they are doing scientific visualization or creating a virtual store, objects need to behave the way they would in the world," he says.

The only program of its kind in Ontario, the IMD is offered in collaboration with Algonquin College — students graduate with both the BIT degree in multimedia and design and an advanced college diploma.

The program provides a multidisciplinary education in diverse, yet connected, subject matter such as computer animation and video effects, game design and development, virtual reality systems, industrial and graphic design,



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Superhighway or no road at all?

BY ESTHER MBITHI

Perhaps the beauty of today's technology lies in the fact that it is portable, affordable and versatile. It bypasses traditional infrastructure and crosses national borders with minimum protocol. Kenya was ahead of her neighbours in investing in the internet. But technology moves and changes quickly, and as soon as Kenya made this substantial investment, the rest of the world leaned and then moved towards mobile communication technology – taking neighbours like Tanzania and Uganda with it. Kenya was left behind, lugging her massive, and sadly outdated, internet investment.

I still remember a time when the adjective “electric” was the epitome of development – this was still the time when people did not take faxes on thermal paper too seriously. In fact, when I took my typing classes in Nairobi in the '80s, I had not yet heard the words “keyboard” and “word processing.” Needless to say I had not seen a computer system – I laboured through my drills on a manual typewriter. A couple of years later I became a student at Carleton University. My brothers and sisters back home thought I was living in

the world of science fiction when I told them that I could program a multi-system VCR to record, all by itself, lectures delivered live on television. Some even questioned the quality of education I was receiving. Within a few months my skills with technology grew to the point that I was able to produce error-free research papers on a computer without any assistance.

Fast-forward 13 years. Technological advances have revolutionized the way we do things. A growing number of Kenyans are taking courses and graduating from universities that are overseas without leaving their homes. Traditional means of communication are continually changing. That I can contribute regularly to *Carleton University Magazine* without reliance on the postal system is a perfect example of this. But it is in the realm of culture that technology has had its greatest impact. New developments can be flashed around the world instantaneously. And when it comes to entertainment, where the only considerations are personal enjoyment and excitement, urban Kenya is logging on to those developments at the speed of light. Commonplace vocabulary on the streets of Nairobi to-

day includes SMS, DVD, mp3, VSAT and digital photography.

However, in dark contrast, there are parts of rural Africa that are so remote that they still do not have paved roads. Even as I write this, roads in parts of north eastern and coastal provinces have been washed away by the short rains and results of the recently completed Kenya Certificate of Secondary Examination (KCSE) can not be transported. The underlying philosophy seems to be that if some cruise along fast enough, we will arrive at a future where even the concept of an information superhighway will have become a relic of a by-gone era, and forgotten areas will miraculously catch up in the blink of an eye. While we enjoy and appreciate the technology we have, it is equally important to appreciate that many areas of the world have not seen or heard of the many technological advances that are sometimes taken for granted. ■

Esther Mbithi, MA/93, is a member of the editorial advisory committee of Carleton University Magazine. Residing in Nairobi, Kenya, Esther is our committee's first international member.

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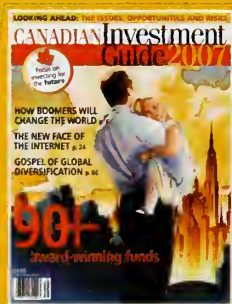
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